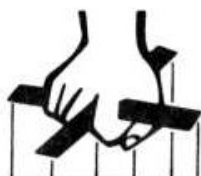


The Godfather PART II



Escaping from a Mafia vendetta on his family, 8-year-old Vito (1) ORESTE BALDINI is smuggled from Corleone, Sicily, to America, where he grows up to become Vito Corleone (2) Robert De NIRO. Thriving in business, both legal and illegal, Vito establishes himself in New York's Little Italy and marries Carmella (3) FRANCESCA deSAPIO, who will bear him four children. Vito returns to Sicily to avenge the murders of his parents and brother, and then comes back to New York to prosper as The Godfather (6) MARLON BRANDO (as he appears in the film, "The Godfather"). Now known as Don Corleone, he and Carmella (7) MORGANA KING see their children marry: Sonny (5) JAMES CAAN to Sondra (4) JULIE GREGG, who will later become his widow; Las Vegas-based Fredo (14) JOHN CAZALE to Deanna (13) MARIANA HILL, a film star; youngest son Michael (11) AL PACINO, first to Apollonia (10) SIMONETTA STEFANELLI, (as she appears in the film "The Godfather") who is murdered by the Mafia, and later to his college sweetheart Kay (12) DIANE KEATON. Vito and Carmella's youngest child, Connie (16) TALIA SHIRE marries three times, first to Carlo Rizzi (16) GIANNI RUSSO, who later becomes responsible for Sonny's death and is, in turn, murdered. A second marriage for Connie ends in divorce, and she then marries Merle Johnson (17) TROY DONAHUE, against her family's wishes. Tom Hagen (8) ROBERT DUVALL, unofficially adopted by Don Corleone, marries Theresa (9) TERE LIVRANO. Hagen becomes The Consigliere for the family; he and Theresa have four children. Michael, now The Godfather, having taken over the reins of the Corleone empire after his father had survived an assassination attempt, becomes the father of two children, Mary and Anthony, in his marriage to Kay. When Anthony (15) JAMES GOUNARIS is receiving his first Holy Communion an attempt is made on Michael's life.





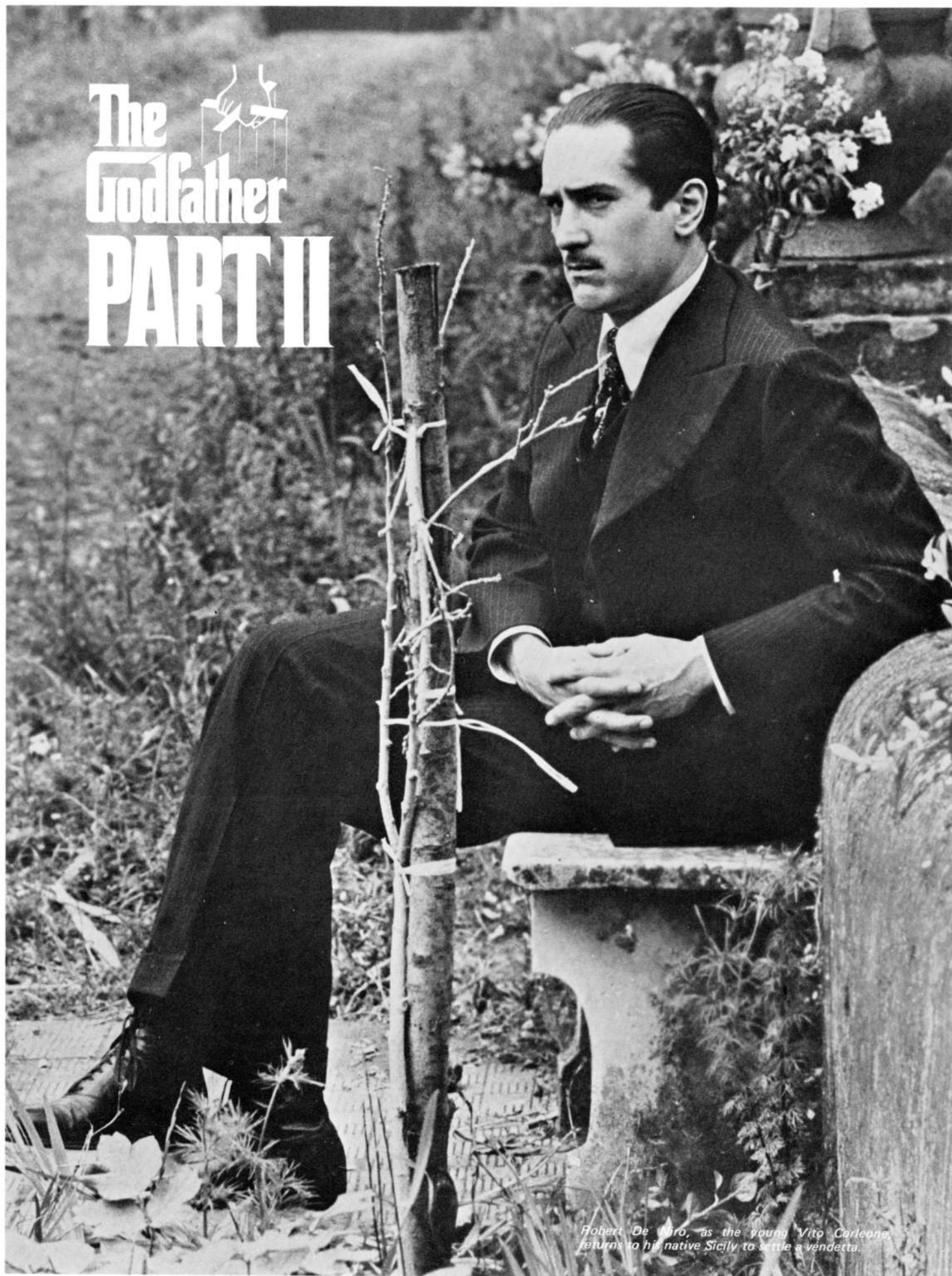
The Godfather

FAMILY TREE

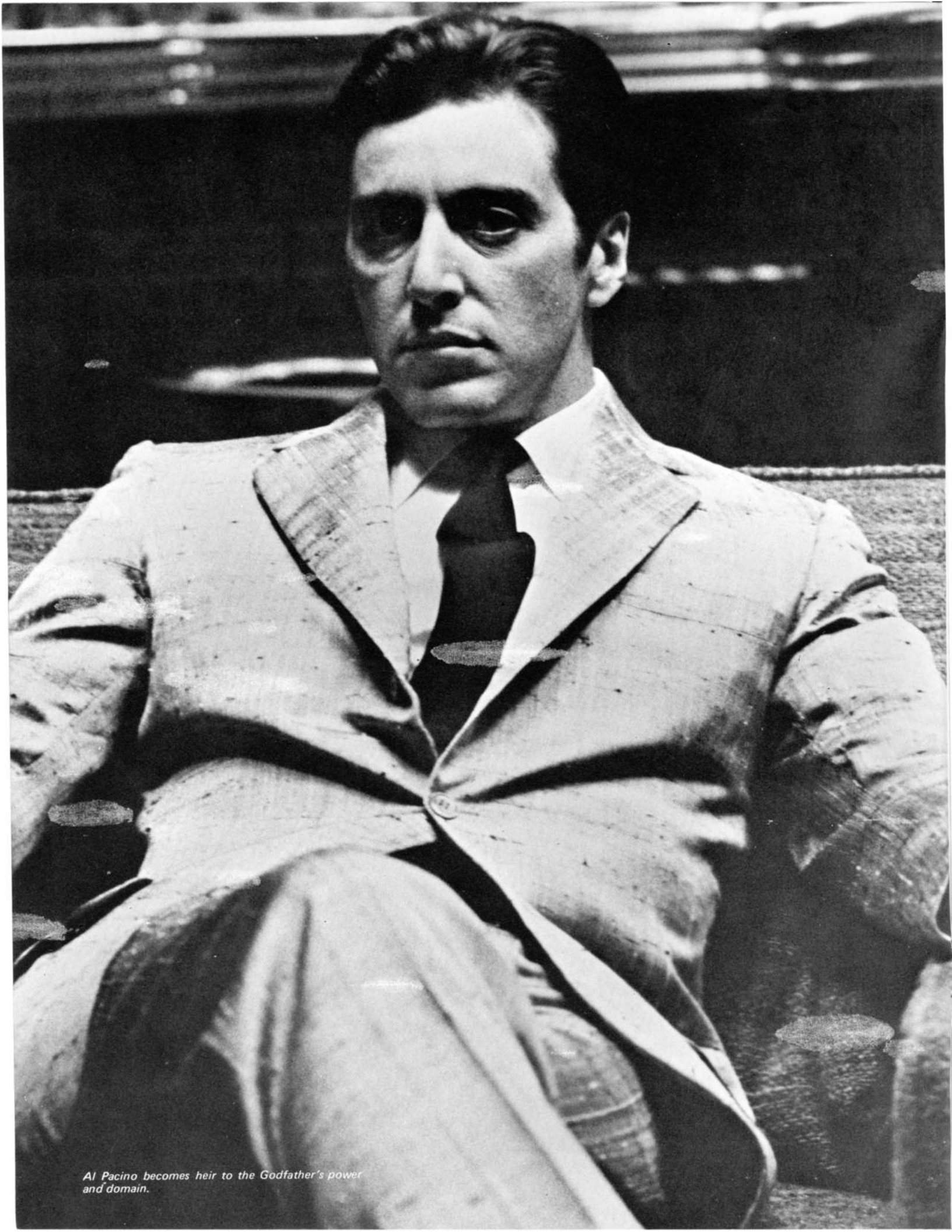


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The Godfather PART II



Robert De Niro, as the young Vito Corleone, returns to his native Sicily to settle a vendetta.



Al Pacino becomes heir to the Godfather's power and domain.

PRODUCTION NOTES

Compared to the controversial news coverage that pursued the filming of the original Academy Award winning picture, "The Godfather, Part II" has been accomplished with relative privacy. Considering the size and scope of the screenplay, its anonymity has been a boon to the elaborate production.

Conceived by producer-director Francis Ford Coppola as a companion piece to the original, "The Godfather, Part II" does not simply continue the story of the Corleones but envelops the family in a chronicle that covers almost three generations of successive power.

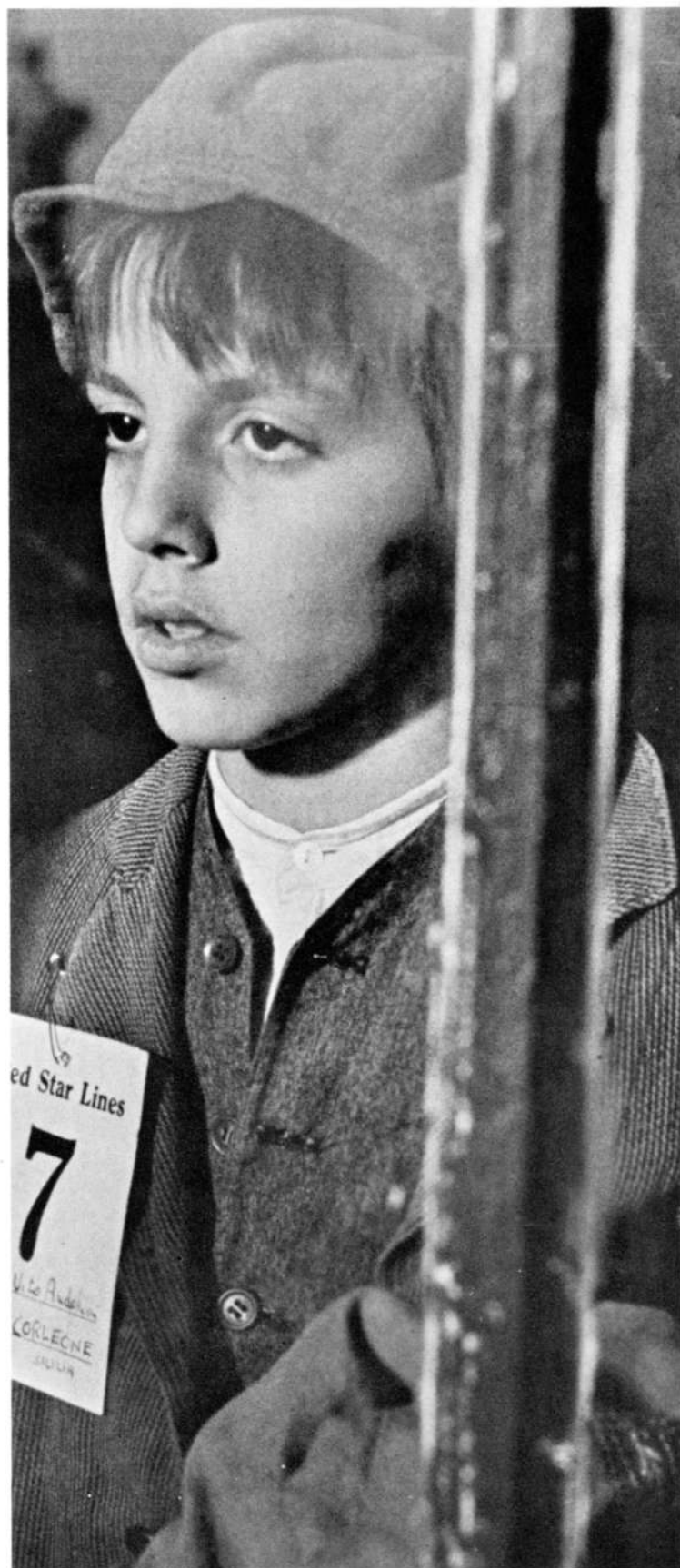
As before, Coppola has collaborated with Mario Puzo, on whose novel the screen characters are based and with whom he shared an Oscar for Best Screenplay of "The Godfather" — or "Part I." Shifting back and forth in time, the story of "Part II" unwinds over 68 years and in three languages. More than 200 characters are engaged in events that took the production on an odyssey of 10,000 miles.

In the spring of 1971, Coppola set up pre-production offices in Los Angeles, with Gray Frederickson and Fred Roos serving as co-producers. Frederickson had been associate producer and Roos a casting director on "The Godfather." Crucial to his commitment to make this truly a continuation, Coppola secured not only the actors but the key production people who had made major contributions to "The Godfather," namely, cinematographer Gordon Willis and production designer Dean Tavoularis.

After two years of preparation (during which the prolific Coppola wrote, produced and directed "The Conversation" as well as directing a play and an opera), filming on "The Godfather, Part II" began in Lake Tahoe, California and for seven months continued in Las Vegas, Paramount Studios and locations in Los Angeles, the Caribbean city of Santo Domingo, New York City, Trieste, Sicily, and brief location shooting in Rome, Miami and Washington, D.C.

Central to "The Godfather, Part II" is the figure of Don Michael Corleone, heir to the Godfather's power and domain. Resuming his starring role is Al Pacino, two-time Oscar nominee for his portrayals of Michael and the title role of "Serpico." Diane Keaton returns as his New England-bred and born wife Kay, a dramatic role that contrasts sharply with her popular screen comedies. Tom Hagen, the adopted brother and Michael's consigliere, is once again in the trust of Robert Duvall, an American character actor of ever-expanding range. John Cazale brings the lesser known brother, Fredo, into new prominence and Michael's sister Connie, whose wedding celebration opened "Part I," marries again. Played as before by Talia Shire, this errant sibling reflects the irreversible influence of the family. Stoically in the center is Mama, resumed by singer Morgana King. Others from the original cast also resume their roles. This bulwark of actors continuing their roles gives "Part II" a visual and spiritual unification that is unique in film sequels.

It is not a wedding, but Michael's son Anthony's First Holy Communion in the fall of 1958 that reunites the



Oreste Baldini, as 11-year-old Vito Corleone, gazes longingly at the Statue of Liberty from his small room at New York's Ellis Island where he is put into detention with smallpox after his arrival from Sicily in 1900.



Robert De Niro (with handkerchief), as the young Vito Corleone, strolls through New York's Little Italy with his friend B. Kirby, Jr. (young Clemenza).



Robert De Niro, as the young Vito Corleone, talks his landlord Leopoldo Trieste into an agreement in New York's Little Italy in the 1920s where he begins his ascent to power.

Robert De Niro, as the young Vito Corleone, shoots an enemy with a gun wrapped in a towel for a silencer, in New York's Little Italy.



Corleone clan five years since the final scene of "The Godfather" when Michael promised his wife that he would make the family business legitimate. Involved in the nearby goldmine called Las Vegas, Michael has moved his family West to the upper crust community of Lake Tahoe, all of whom he has invited to his home on this occasion.

Coppola moved the Corleones into "Fleur du Lac," the former estate of Henry T. Kaiser, built in 1934 and unduplicable today for less than 15 million dollars. Production designer Dean Tavoularis had greensmen and construction crews working all summer to ready the grounds and buildings for the filming which began October 1, 1973. The handsome stone dwellings serve as separate homes for Michael and Kay, Tom Hagen, Mama and Connie, and the ever-present buttonmen who guard their protected existence. The production added an imposing stone wall 8' high and 2000' long which (like Long Beach) surrounds the family compound. The estate is accessible only by boat, seaplane or helicopter. A guard house and kennels greet any visitors to this fortress in the forest.

Filming began at the local Catholic church where the ritual of First Communion was rendered by Father Joseph Carmelo, the same priest who performed the baptism in the final moments of "The Godfather." A recent communion class repeated their religious initiation and joined their families — and 400 of Lake Tahoe's most esteemed residents — who were enlisted as party guests. Retired or vacationing Bay Area businessmen, stockbrokers and realtors and their wives partied for two weeks of day and night filming. They danced, drank champagne, swam, boated, played croquet and eagerly observed the filmmaking of which they were "the atmosphere." Reporting at 6:00 a.m. and eating box lunches were part of the "fun" for the 400, most of whom were independently wealthy, just like their screen selves.

Carmine Coppola supervised the music for the party as he did for "The Godfather" wedding. Father of the director and an accomplished musician, Coppola Sr. contributed incidental original music and arrangements throughout "Part II" supplementary to the score by Nino Rota.



Robert De Niro (staring straight ahead) helps his faithful companion Mario Cotone who is wounded in the legs as two other bodyguards assist after they settle a longtime vendetta against an enemy.



Robert De Niro as the young Vito Corleone poses as a fisherman as he rows out at dawn to hunt down and kill an ancient enemy who murdered his family.

Oscar-winning costume designer Theadora Van Runkle ("Bonnie and Clyde") distributed illustrated handbooks of Fifties fashion trends to the inexperienced extras as an orientation guide.

Before the company left Lake Tahoe in mid-November, the stunning landscape had obligingly undergone every weather change possible (and necessary to the script), although not always in a predictable fashion.

Next stop was Las Vegas where the unit filmed at the Tropicana Hotel, using the casino from 4:00 a.m. to noon, when interference with the regular gamblers was at a minimum. Former actor Alan Lee, part-owner of the hotel and director of entertainment, was cast by Coppola as the casino owner, Klingman, during a pre-production negotiation about the location.

While Don Michael Corleone regally holds forth on the shores of Lake Tahoe, echoes of Nino Rota's haunting score recalls the humble origins of his father.

To play the 25-year-old Vito during the period of his ascension to power in the bustling ghetto of Little Italy, Coppola has chosen an accomplished young actor, Robert De Niro, who does bear a slight resemblance to the mature Don Vito, the Godfather, the role created by Marlon Brando. Noted by Coppola during the original screentests for "The Godfather," De Niro was awarded this prized role after the director saw an early preview of "Mean Streets," which went on to capture critical praise across the country and in Cannes.

Filling out the 1918 tableau, Vito makes the acquaintance of young Clemenza, Tessio and Genco, who will become his devoted friends and confederates for life. Clemenza is played by B. Kirby, Jr., an offbeat young character actor who appeared in "Cinderella Liberty." Tessio is evoked by John Aprea and Genco Abbando by Frank Sivero, a Sicilian-born New Yorker. Vito's bride,

Carmella, is played by Francesca De Sapio, who was accepted in the Actors Studio before she'd even mastered English as her second language.

Like most first-generation Americans, Vito and his friends do not speak English while they live in their emigrant community. Therefore, Coppola hired a special Sicilian tutor to institute a crash program of language studies in "The Godfather, Part II" production offices at Paramount Studios in Hollywood. Kirby, Aprea, and particularly Robert De Niro, had to accomplish the awesome task of acquiring confidence in another language while simultaneously working on their characterizations. In addition, De Niro traveled to Sicily tape recording the unique Italian dialect which many experts consider a separate language. He also observed the customs and lifestyle of the rural Sicilians whose heritage he would hope to capture.

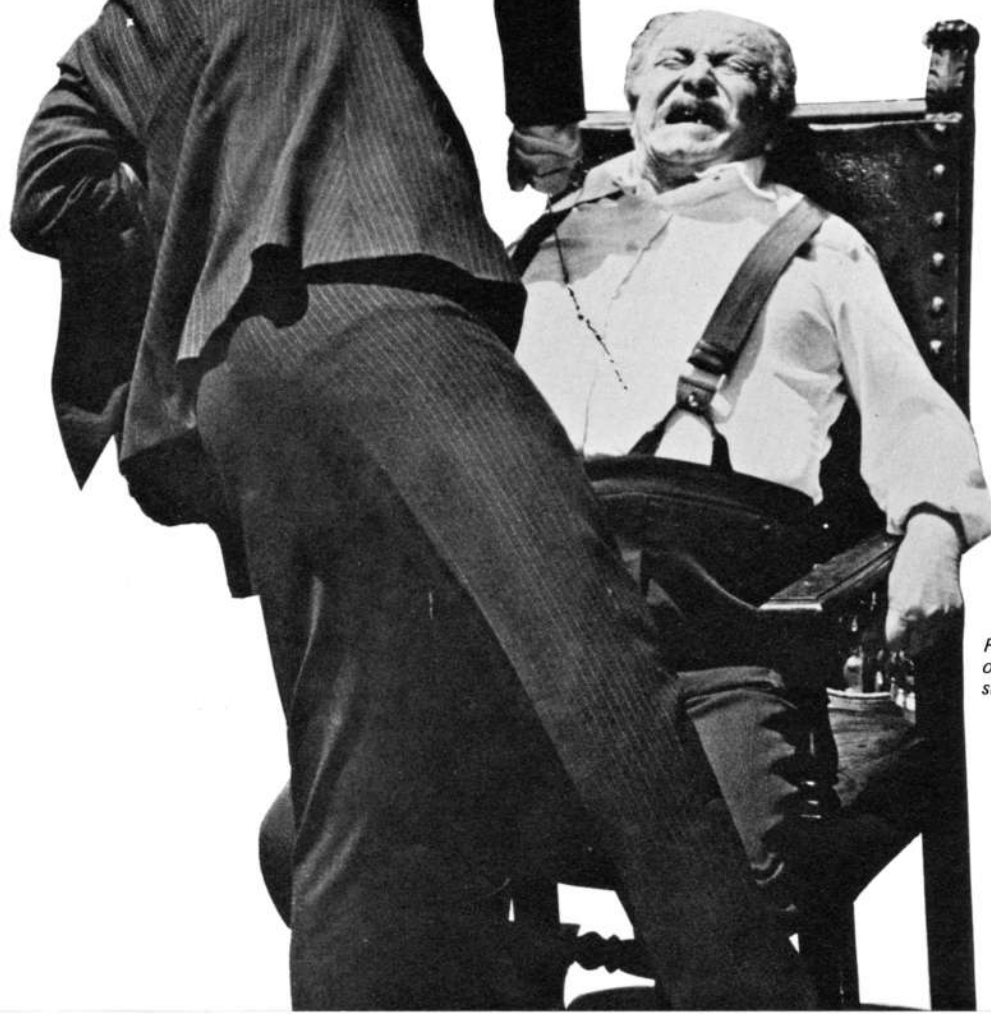
At Paramount Studios, sets of the old Corleone house in Long Beach and Vito's tenement apartment in New York were built on adjoining sound stages. For five weeks beginning November 19, Coppola traversed time and place directing Al Pacino and Robert De Niro in scenes that swung the pendulum from 1918 to the 1960s. Another entire sound stage was necessary for the Senate Caucus Room set which was built to 7/8 scale of the actual chambers where all federal investigations, including Watergate, are held.

"The Godfather, Part II" enjoys an interesting assortment of villains played by an exceptional array of actors, but without question the most unique piece of casting is the selection of Lee Strasberg to play Hyman Roth, the syndicate boss and financial mastermind. Head of the Actors Studio for 25 years, Lee Strasberg, 74, is undoubtedly the world's most well-known acting teacher who has been mentor and friend to dozens of American



Robert De Niro (center), John Aprea (left) and B. Kirby, Jr. attend festivities in New York's Little Italy.

Robert De Niro, as the young Vito Corleone, kisses the hands of Giuseppe Sillato, then avenges the death of his family in Sicily.



Robert De Niro, as the young Vito Corleone, pulls out a hidden knife and kills Giuseppe Sillato by slashing his stomach, settling a long-time vendetta.

stage and screen actors. Marking his motion picture bow and first formal acting role since the early 1930s when he appeared and directed productions of the historic Group Theatre, Lee Strasberg, joined "The Godfather, Part II" at the suggestion and encouragement of Al Pacino, a member of the Actors Studio.

Strasberg's scenes with Pacino, set in Miami and Havana, were filmed in Santo Domingo, Dominican Republic, not far from its Caribbean neighbor, Cuba, which has been closed to Americans since the revolution that erupts in Michael's path.

Arriving in Santo Domingo on January 2, 1974, the company of "El Padrino, Parte II" began a seven-week schedule of bilingual production. A battery of Dominican production assistants helped co-producer Fred Roos in the casting of dozens of "Cuban" parts, as well as the coordination of thousands of extras, including the military. The streets of Santo Domingo became the streets of Havana, 1959, tree-lined boulevards to rancid slums.

The Presidential Palace built by former dictator Trujillo was volunteered by Dominican President Balaguer to the filmmakers to serve as the Palace of the Cuban dictator. Here, the dictator (played by Panamanian-born New York announcer Tito Alba) meets with American businessmen, including casino entrepreneurs Hyman Roth and Michael Corleone. The Palace is also the scene of an elegant New Year's Eve party attended by 200 Dominican couples from important military families, the equivalent of the Cuban's social circle. The city's handsome Biblioteca Nacional was stormed as a double for the American Embassy and the Hotel El Embajador was converted into Roth's Capri Hotel and Casino. Production designer Dean Tavoularis used the Agua Luz, an outrageous amphitheatre of colored dancing waters built by Trujillo, as the superstructure of the Capri's nightclub. And co-producer Roos flew in from Miami a company of Cuban dancers whose choreographer had staged some of the world's most spectacular stage shows at the famous Tropicana in the heyday of Havana showbiz.

For several months, painstaking construction had been underway in New York to transform an entire city block into a three-dimensional replica of Little Italy in 1918. Tavoularis selected East 6th Street, between Avenues A and B, for its basic architecture. Buildings were aged, storefronts taken over and converted into Italian grosserias, cheese, sausage and poultry stores, tailoring and barber shops, fruit, vegetable and fish markets, dry goods, tobacco and carriage shops, an emigrant employment center and an Italian social club — filling the street from A to B with colorful sights and pungent smells.

By the time Coppola arrived with his actors and cameras in late February, the street was ready for the Festa of San Rocco. Signalling the largest call for extras in the history of SAG in New York, more than 700 people were assembled and dressed by costume designer Theadora Van Runkle and her staff. The officers of the Society of St. Rocco, Saint of the Sick, carried the priceless 85-year-old statue with Father Joseph Moffo leading the solemn procession of supplicants.

As the scenes move from 1918 to 1923, the street is

Al Pacino (center) and Robert Duvall (in back of him, right) arrive in Las Vegas where they have made huge financial investments as Pacino becomes heir to the Godfather's power, and domain.



Al Pacino discusses the complexities and problems of his life with his mother Morgana King.

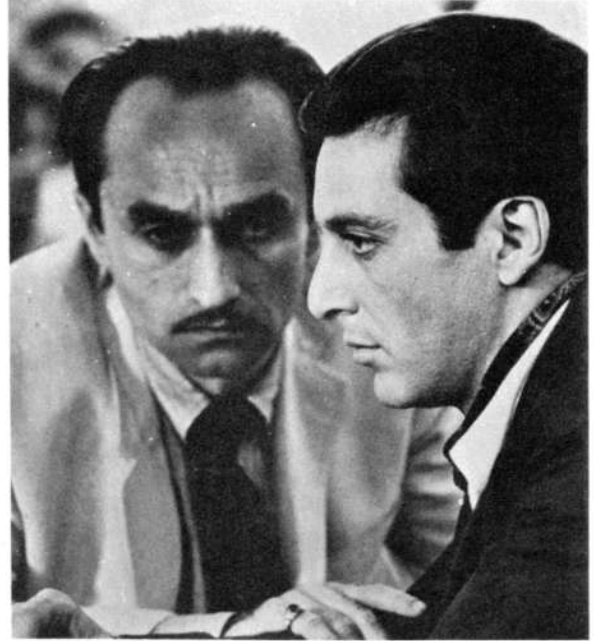
perceptively modified, especially with the appearance of automobiles and some very rare vintage trucks.

Coppola's use of the Neapolitan opera "Senza Mamma" as a background melodrama was as sentimental as it is legitimate to the period. Written by his maternal grandfather, Francesco Pennino, and translated by his mother, Italia Coppola, "Senza Mamma" has been a perennially popular musical ever since it was written by the director's namesake in the early 1900s.

The Old New York sequences introduce another villain, the formidable Fanucci, played by Italian actor Gastone Moschin and cast long distance by Coppola on the basis of his performance in "The Conformist."

Playwright Michael Gazzo ("A Hatful of Rain") makes a return to acting with his portrayal of the gruff but lovable Pentangeli, aka "Frankie Five-Angels." His appearance in Lake Tahoe with his associate Willy Cicci (played by Joe Spinell) is followed up by a "sit-down" with the hostile Rosato Brothers in New York, filmed in Little Italy. Carmine and Tony Rosato, played by New York actors Carmine Caridi and Danny Aiello, declare war on Pentangeli in Vasac's Bar on the corner of 7th Street and Avenue B. The subsequent shoot-out on the street was cheered by the hundreds of neighborhood followers of the production.

Al Pacino (right), who has become heir to the Godfather's power and domain, is angered by his brother John Cazale, who he feels has betrayed him.



John Cazale hold his brother Al Pacino (standing) as a funeral brings the family together.



Robert Duvall (left) tells Michael V. Gazzo, who has betrayed the Godfather, about the noble way treasonous Roman emperors ended their lives with honor.

At the onset of pre-production, Debbie Fine, a full-time research assistant with a master's degree in Library Science, was assigned to factually explore and authenticate each major sequence. When the filming projected for Ellis Island proved unfeasible, her detailed reports and the work of the Art Department made it possible for a quick switch to an alternate location in Trieste.

The final sequences of "The Godfather, Part II" were filmed during April, May and early June in Italy. On the northern port city of Trieste was filmed the sequence of European immigrants arriving in New York harbor in 1900. Trieste's dockside fish market was disguised to resemble the no-longer-existing Ellis Island.

Final sequences of "The Godfather, Part II" also brought Coppola's unit to Sicily for several sequences occurring in 1900 when the boy Vito is hunted down by rival Mafiosi who have killed his family and for a return to his native hill village 20 years later, in 1922, by Vito (Robert De Niro), now a young man successful in New York in business and organized crime.

The film's opening sequence depicts the funeral of Vito's slain father. As it winds along a rocky dry river bed, the coffin is preceded by a local band of 20, playing solemn music Saracen-Moorish in effect to the accompaniment of muffled drums. Later, as Vito and his Italo-American wife Carmella and their four young children born in America arrive at the railway station of Corleone, another band is there to greet them, playing Carmine Coppola's arrangements of traditional Sicilian tunes.

An assortment of locations in the Los Angeles area were utilized during the filming of interiors in Hollywood, e.g. Chino Correctional Facility became the Army Post used by the FBI for Pentangeli's protection; a private home in Bradbury Hills became Kay's parents' home in New England and the Sheraton West Hotel on Wilshire Boulevard downtown was Michael's Washington, D.C. hotel.

"The Godfather, Part II" is rich in characters both familiar and foreign to aficionados of "Part I." Michael's trusted henchman, Albert Neri and Rocco Lampone, are resumed by Richard Bright and Tom Rosqui. G.D. Spradlin, who ran for Mayor of Oklahoma City before launching a successful acting career, plays Senator Geary of Nevada. New York stage actor Dominic Chianese makes his film bow in the key role of Roth's retainer, Johnny "Blue Boy" Ola. Film actress Fay Spain and Miami stage actor Julian A. Voloshin appear as Roth's wife and brother.

With the passage of years since the break-off point of "Part I," a whole new crop of Corleone offspring had to be selected for "Part II." For example, 9-year-old James Gouranis of Bayside, New York, whose own younger brother was Michael and Kay's 3-year-old son in "The Godfather," plays the current 8-year-old Anthony.

In a unique casting decision, Coppola and Roos have filled the Senate panel with non-actors. Nevertheless, the senators are played by men of reputation and power and normally found on the other side of a camera, e.g. producer Phil Feldman ("You're A Big Boy Now," "The Wild

Bunch"), writer-producer Bill Bowers ("The Gunfighter"), producer Roger Corman ("Dementia 13," the Poe films, "Bloody Mama," "Targets," etc.), writer-producer Buck Houghton ("Twilight Zone," "Richard Boone Anthology"). Classical stage actor Peter Donat plays Senator Questadt. The simulation of actual investigative committee work was monitored by Los Angeles Times National Editor Ed Guthman, who won a Pulitzer Prize in 1965 for his coverage of the McClelland Hearings.

For a brief moment, the clock goes back to the old Corleone dining room and we glimpse the family, including Carlo, Tessio and Sonny — characters lost in the dramatic events of "Part I" and fleetingly resumed by Gianni Russo, Abe Vigoda and James Caan. Caan, who was nominated for an Academy Award for his memorable portrayal of the impulsive Sonny, has since become one of the screen's most popular stars.

Dick Smith and A.D. Flowers are two more craftsmen who renewed their association for the continuation of "The Godfather." Make-up artist Smith, who subsequently worked on "The Exorcist," carefully controlled all the aging of the "Part II" characters and the multi-period make-up. Oscar-winner A.D. Flowers ("The Poseidon Adventure," "Tora! Tora! Tora!") surprised Coppola with a whole new bag of tricks.

During the production of "The Godfather," paperback books sales of the Mario Puzo novel soared to 10 million. The public's unabashed fascination with the saga of the Corleone family was more than fulfilled by the motion picture, an immediate success both critically and at the box office. To date, its worldwide grosses exceed \$150 million.

In the interim, Francis Ford Coppola directed Noel Coward's "Private Lives" at the American Conservatory Theatre and Gottfried von Einem's "The Visit of the Old Lady" for the San Francisco Opera Company. He contributed a screenplay to "The Great Gatsby" and executive produced "American Graffiti," which earned a nomination for Best Picture of 1973. In addition, he wrote, produced and directed "The Conversation" starring Gene Hackman, for The Directors Company. Highly-praised, "The Conversation" won the Grand Prix at the 1974 Cannes Film Festival.

It was during the filming of "The Godfather" in the spring of 1971 that talk of a follow-up film began in the executive offices of Paramount Pictures. Coppola heard the conjecture but said nothing.

In the spring of 1974, during the filming of "The Godfather, Part II," Coppola paused to celebrate his 35th birthday and reflect on his efforts:

"The only way 'The Godfather, Part II' can be an excellent film is, if when it's done and seen, the audience, including myself, look at it and say that it was essential that it was made, that it wasn't an appendix that came after the first. In fact the way I personally feel about it now is that if 'The Godfather, Part II' hadn't been made, there would only have been half a movie."

Al Pacino (center), who has become heir to the Godfather's power and domain, listens disapprovingly as his sister Talia Shire asks for his blessings on her imminent marriage to Troy Donahue.



Al Pacino, who has become heir to the Godfather's power and domain, sits with his son James Gounaris, who will one day take over the family empire.



The Corleone family and friends gather for the First Holy Communion of Michael's (Al Pacino) son in Lake Tahoe

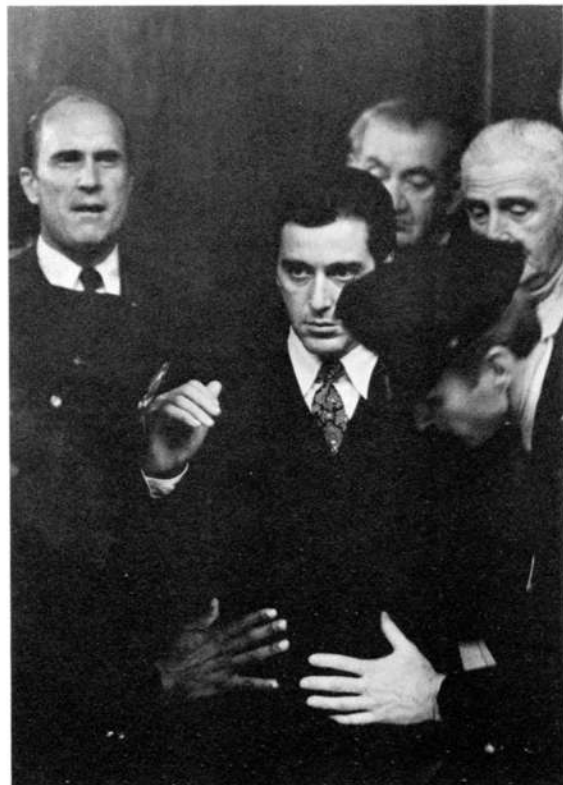


Al Pacino shakes hands with senator G.D. Spradlin, who will help him in his Las Vegas operations, as Diane Keaton stands in background, during a celebration for their son.

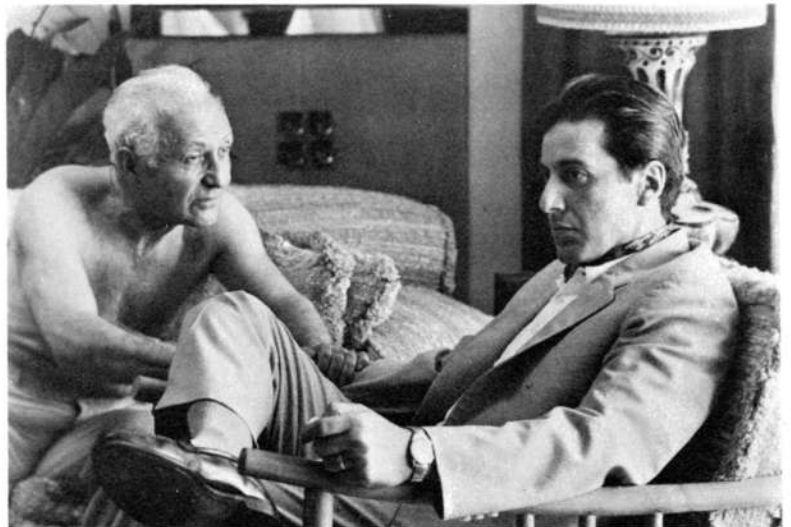


Morgana King (center) is displeased by the upcoming third marriage of her daughter Talia Shire to Troy Donahue.

Al Pacino, who has become heir to the Godfather's power and domain, uses his body to shield his wife Diane Keaton as a brutal attempt is made on his life.



Al Pacino, who has become heir to the Godfather's power and domain, is frisked as he enters court for a senate investigation into organized crime as Robert Duvall (l) waits his turn.



Lee Strasberg (left), as syndicate boss and financial mastermind Hyman Roth, confers with Al Pacino.



Robert De Niro, who plays the young Vito Corleone, the part originated by Marlon Brando in "The Godfather".



Robert De Niro, as the young Vito Corleone, sits with his wife Francesca De Sapio and their three small children in front of their apartment building in New York's Little Italy.



*Pacino with Diane Keaton
and children forming
the Michael Corleone family.*

*Al Pacino re-creates the role of Michael Corleone in
THE GODFATHER PART II.*



A boy, eight or nine, with wide, frightened eyes. This is Vito Andolini, who is to become The Godfather.

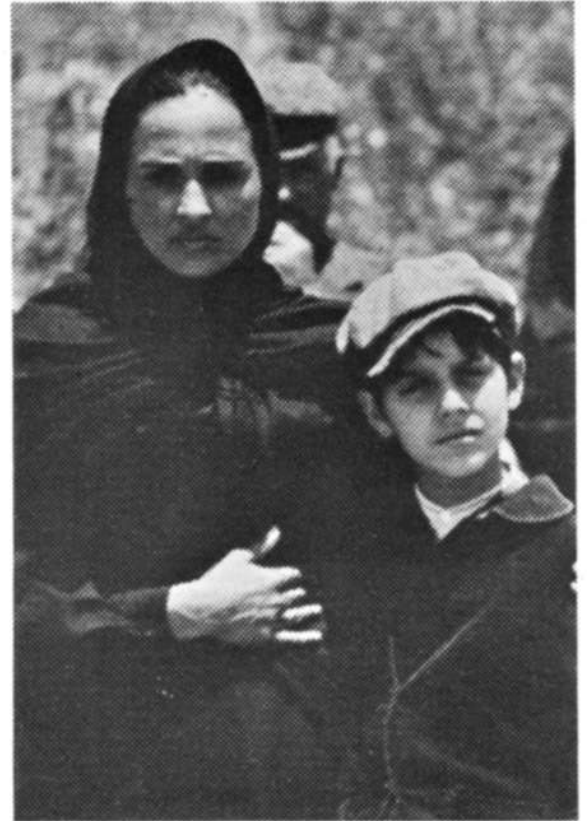
A policeman stands at the exterior door, waiting. View on Clemenza cocking his gun. Vito realizes that if the policeman should pursue it any further he is a dead man.





"You took the name of this town, eh? What was your father's name?" (Giuseppe Sillato as Don Francesco speaking with Robert De Niro as Vito Corleone, who has come to murder him.)

Maria Carta and Oreste Baldini (foreground) during the filming of the funeral sequence in Sicily.



Robert De Niro and B. Kirby, Jr. portray the young Vito Corleone and Clemenza respectively.



With fellow actor and friend John Cazale, who re-creates his role as Fredo Corleone, in the scene where both brothers attend their mother's funeral.

"The role is very straight. I felt Diane by her own essence would add something to the character of Kay and I think she has." (Director Francis Ford Coppola commenting on Diane Keaton.



Hyman Roth, the syndicate mastermind who is heavily involved in the burgeoning casinos in pre-Castro Havana, discusses business with Al Pacino.

Without a second's hesitation, he leaps to the floor as a spray of machine gun bullets sweep across the windows. Kay screams out. Michael crawls toward and pulls her down to the floor to him.



Two generations of Godfathers — Pacino and James Gounaris, who plays his son Anthony.

Senate Caucus Room. Anyone given entrance to the caucus room is being frisked. The bustle is settling down: then Michael Corleone enters.



Pacino and Robert Duvall, who appears again as Tom Hagen.

In the role of Michael Corleone, Pacino discusses strategy with Michael Vincent Gazzo, who plays the key role of the capo regime, Pentangeli.



In the final scene of THE GODFATHER, PART II, Pacino, as Michael Corleone, sits alone in the garden of his Tahoe estate.

FRANCIS FORD COPPOLA

THE PRODUCER-DIRECTOR-WRITER

Born in Detroit, Michigan in 1939, **FRANCIS FORD COPPOLA** was raised and schooled in various areas of Long Island and Queens, receiving his degree in Theatre Arts from Hofstra College. He then completed his Master's Degree in the film school at UCLA. His father, Carmine Coppola, was the solo flutist for Toscanini and the NBC Symphony, and has composed music for a number of his films and plays.

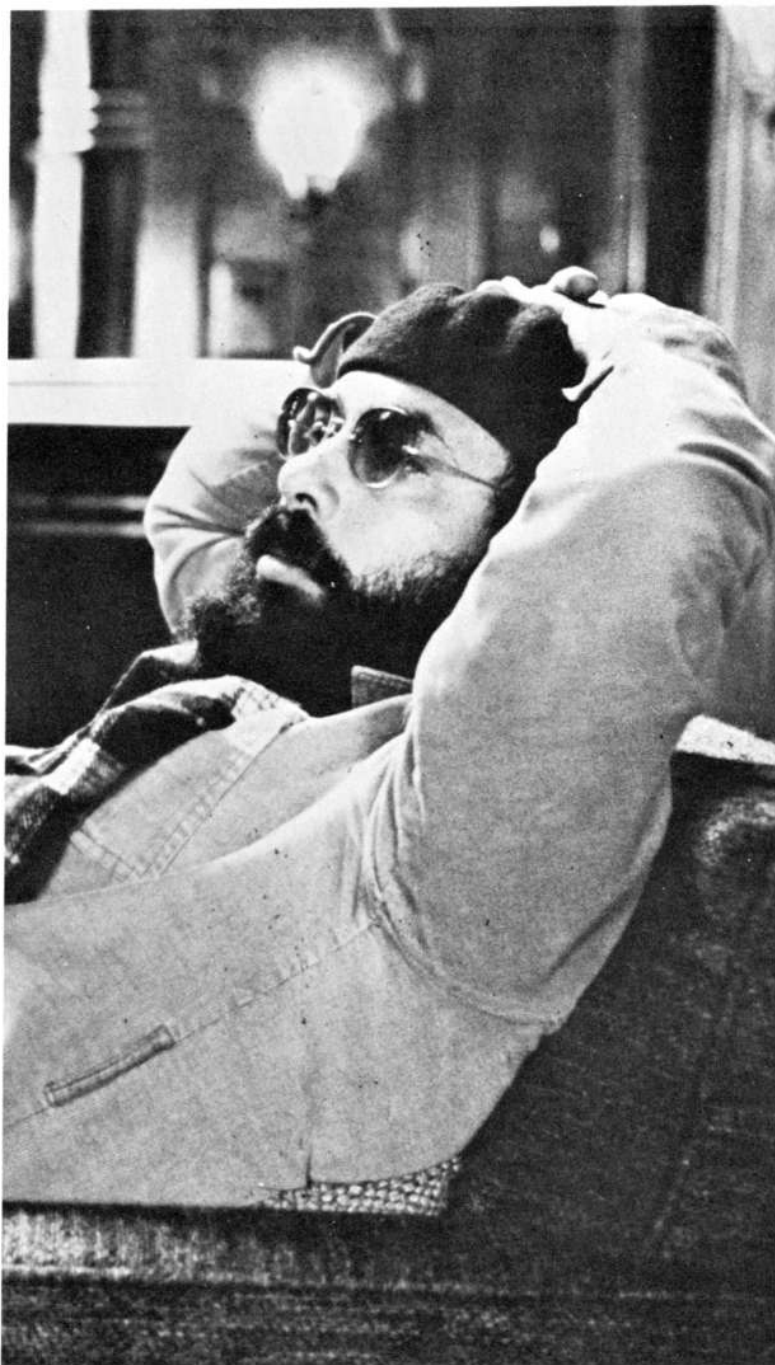
Coppola directed Eugene O'Neill's "The Rope" in 1956, when he was 17, and proceeded to direct and write many college theatre productions. He made his first film, "Dementia 13," in 1962, under Roger Corman's tutelage and wrote over 15 screenplays for Seven Arts Corporation from 1963 to 1965. Coppola wrote and directed "You're A Big Boy Now," which was submitted and accepted as his thesis for the Master of Fine Arts Degree; he directed "Finian's Rainbow"; wrote and directed "The Rain People" and "The Godfather."

He received the Writers Guild and Academy Award for his screenplay of "Patton," the same two awards for the screenplay of "The Godfather," as well as the Directors Guild Award for "The Godfather." "The Rain People" won the First Prize at the San Sebastian Film Festival.

In 1968, Coppola moved to San Francisco and instituted a film company there, American Zoetrope, which attracted, encouraged and developed many new directors and writers, among them John Milius, John Korty, Willard and Gloria Huyck, Hal Barwood and Mathew Robbins, Walter Murch, Martin Scorsese, Carroll Ballard and, most notably, George Lucas, whose "THX 1138" was produced by Coppola.

After "The Godfather," Coppola directed a successful revival of Noel Coward's "Private Lives" for the American Conservatory Theatre in San Francisco; directed a new opera, "The Visit of the Old Lady," for the San Francisco Opera Company; wrote the screenplay for "The Great Gatsby" and produced George Lucas' prize-winning "American Graffiti."

Recently, Coppola wrote, produced and directed "The Conversation," which was released early in 1974 by Paramount, marking his first venture for The Directors Company. The film won Grand Prize at the Cannes Film Festival. His partners in The Directors Company are Peter Bogdanovich and William Friedkin. Other Directors Company films are Bogdanovich's "Paper Moon" and "Daisy Miller."



Once again collaborating with novelist Mario Puzo with whom he shared an Oscar for Best Screenplay of "The Godfather," Coppola is producing as well as directing "The Godfather, Part II."

The film won the 1972 Academy Award for Best Motion Picture.

Coppola's wife, Eleanor, is an artist, active in conceptual projects in San Francisco; they have been married 11 years, with three children, Gian-Carlo (10), Roman (8) and Sofia Carmina (3).

AL PACINO

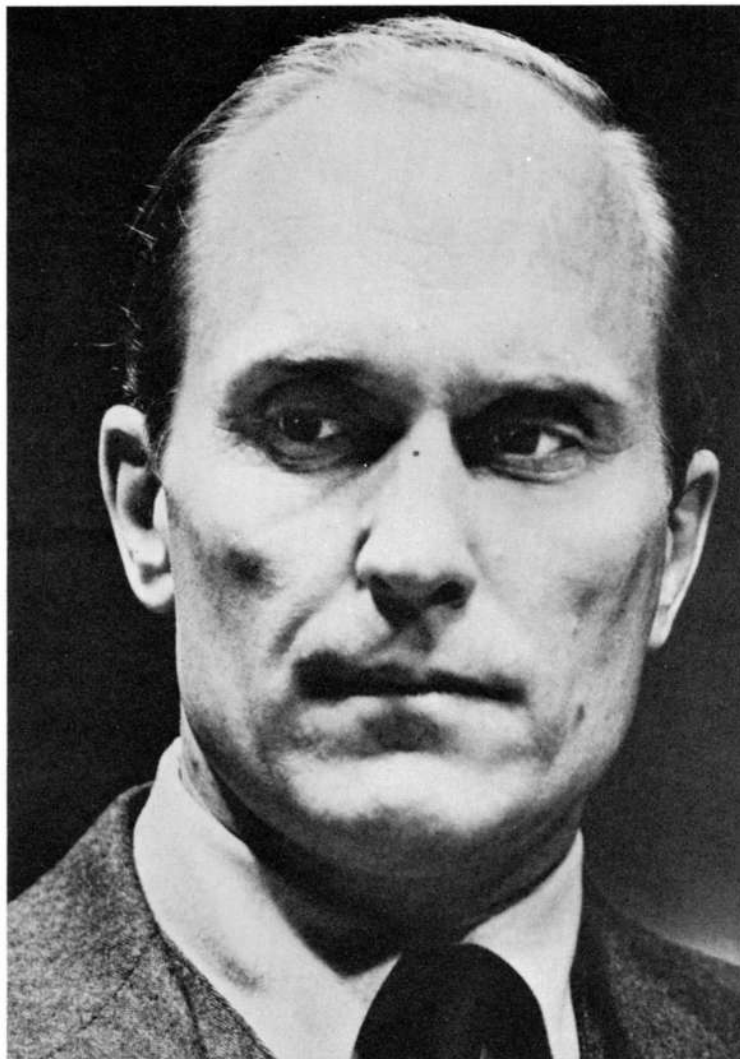
For "The Godfather, Part II," **AL PACINO** continues in his starring role as Don Michael, inheritor of the powerful Corleone dynasty. For his performance in "The Godfather," Pacino won the Best Actor Award from the National Society of Film Critics as well as an Oscar nomination for Best Supporting Actor and Italy's David Donatello Award. His only prior screen appearance had been as the tragic junkie in "The Panic in Needle Park."

A dedicated theatre actor, Pacino began his career on the stage. Born and raised in New York City, he received his theatre experience with children's theatres, experimental workshops and appearances in numerous off-Broadway shows, including "The Connection," "Hello Out There," "Tiger at the Gates" and "The Indian Wants the Bronx," for which he won an off-Broadway Obie Award as Best Actor. For his Broadway debut in "Does

A Tiger Wear a Necktie?," Pacino was the recipient of a Tony Award as Best Supporting Actor as well as the Drama Desk and Theatre World Awards.

Immediately following "The Godfather," Pacino returned to David Wheeler's experimental Theatre Company of Boston where he starred in "The Basic Training of Pavlo Hummel." He then starred with Gene Hackman in "Scarecrow," which won the Best Picture Award (Golden Palm) at the 1973 Cannes Film Festival. Once again to Boston for an acclaimed performance as "Richard III" before starring in "Serpico," the true story of the idealistic detective who kicked off the Knapp Commission investigation of corruption in the New York City Police Department. He received a Golden Globe Best Actor Award and an Academy Award nomination for his performance. Then it was back to Boston to star in "Arturo Ui."





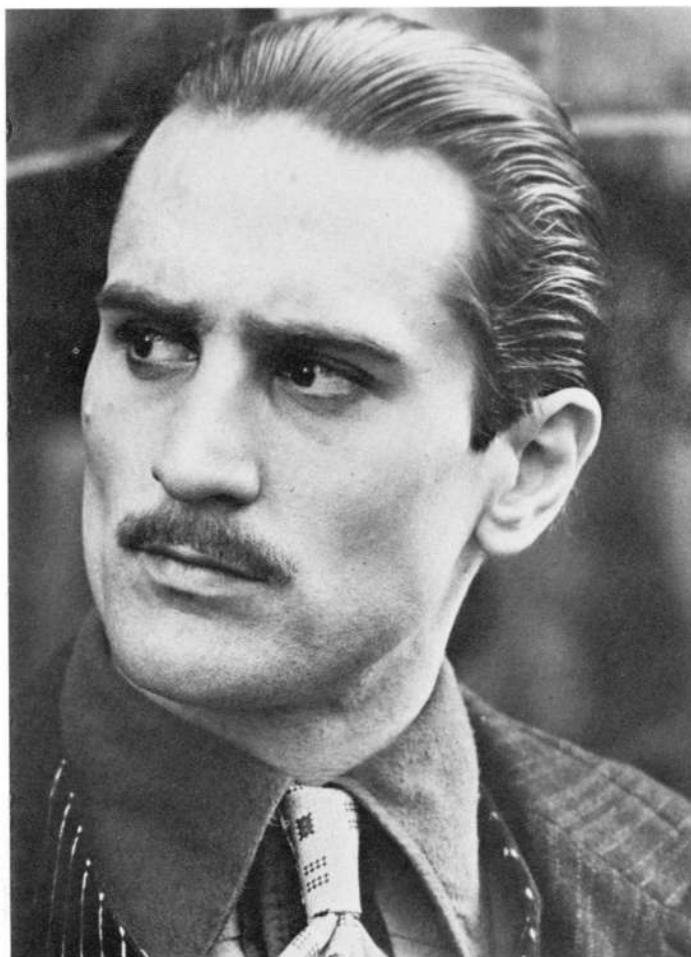
ROBERT DUVALL

The role of Tom Hagen, the Don's counsel and "brother," is re-created by **ROBERT DUVALL** who received an Academy Award nomination for his original performance. A native of California, Duvall's first acting experience was at the Neighborhood Playhouse appearing in Arthur Miller's "A View From the Bridge" and in William Faulkner's "Tomorrow." Duvall has numerous television guest-starring roles to his credit on shows including "The F.B.I.," "Mod Squad," "Naked City," "Twilight Zone," "The Defenders," "Route 66" and a feature for NBC, "Destiny's Tot." Following his film debut in "To Kill a Mockingbird," he has appeared in over a dozen films including "The Chase," "True Grit," "M*A*S*H," "THX 1138," "The Rain People" (directed by Francis Ford Coppola), "Wait Until Dark," "Lady Ice," "The Great Northfield, Minnesota Raid," "Badge 373," "The Outfit" and a special appearance as "Mr. C." in "The Conversation," directed by Coppola for release by Paramount Pictures. For the last three years, Duvall has been filming a documentary on a rodeo family he met in Nebraska while on location with "The Rain People."



DIANE KEATON

DIANE KEATON returns in "The Godfather, Part II" in her role of Kay, Michael's wife. The part is a sharp dramatic contrast to her comedic style evidenced in such films as "Play It Again, Sam," which she originated on the Broadway stage opposite Woody Allen. After college and stock productions in her native California, Diane Keaton went to New York where she continued her studies at the Neighborhood Playhouse. She made her Broadway bow in "Hair" and later replaced Lynn Kellogg as the female lead. She made her film debut in "Lovers and Other Strangers." Diane Keaton's latest film was Woody Allen's "Sleeper" in which she played a girl from the 22nd century. She's appeared on numerous television series and is a frequent guest on talk shows such as Johnny Carson and Merv Griffin.



ROBERT DE NIRO

Beginning before "The Godfather" began, in "The Godfather, Part II," **ROBERT DE NIRO** portrays the role of Don Vito Corleone as a young man, a recent emigrant from Sicily to America in the 1920's. The mature Don Vito was indelibly created by Marlon Brando.

De Niro lists the Stella Adler Theatre School, the Dramatic Workshop and the Luther James Studio for his dramatic studies. His early films with director Brian De Palma, "The Wedding Party" (his film debut), "Greetings" and "Hi, Mom!," saw him graduate from featured player to co-star to star. After "Bloody Mama," he went on to another starring role in "The Gang That Couldn't Shoot Straight," but it was his portrayal of the doomed baseball player in Paramount's "Bang the Drum Slowly" that captured the praise on film critics across the country. His most recent film starring role was in Martin Scorsese's "Mean Streets," a New York and San Francisco Film Festival entry.

De Niro's stage work includes roles in the off-Broadway productions "God Wants What Men Want," "Glamour, Glory and Gold" and "One Night Stands of a Noisy Passenger."



JOHN CAZALE

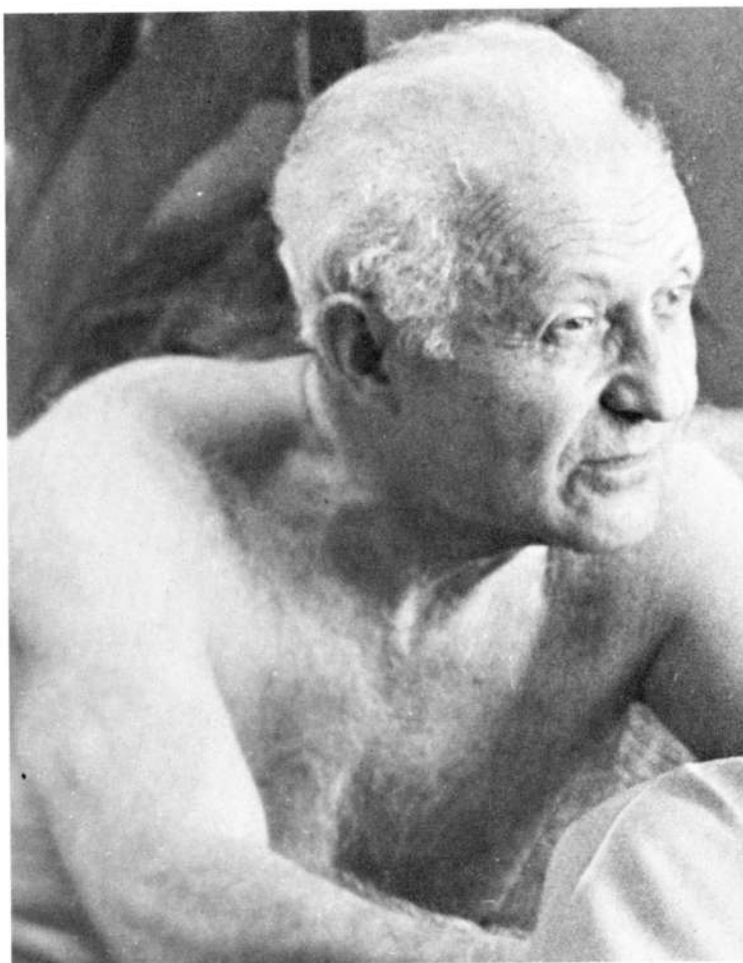
The role of Fredo, the Don's middle son and Michael's older brother, is again played by **JOHN CAZALE**. Until recently principally a New York stage actor, he has appeared in almost 30 plays spanning the spectrum from Eugene O'Neill to LeRoi Jones. He received off-Broadway's Obie Awards for his performances in two plays by Israel Horovitz, "The Indian Wants the Bronx" and "Line."

He performed with the Phoenix Theatre, appearing in New York in "Androcles and the Lion" and in their New York State tour of "Hamlet." He toured with the National Company of "The Sign in Sidney Brustein's Window" and has been a member of the Long Wharf Repertory Theatre since 1969. A native of Massachusetts, Cazale first studied drama at Boston University. He made his film debut in a short film by Marvin Starkman called "The American Way," shown at the 1965 Bergamo Film Festival. He co-starred as Gene Hackman's ambitious assistant in "The Conversation," directed by Francis Ford Coppola for Paramount and recently starred with Al Pacino in a stage production of "Arturo Ui" in Boston.



TALIA SHIRE

TALIA SHIRE, whose wedding provided the opening scenes of "The Godfather," resumes the role of Connie whose husband Carlo brought tragedy to the Corleone family and himself. Since remarried and divorced in "Part II," Connie weds once again against the wishes of her brother Michael. Raised on the road when the career of her father, arranger-conductor Carmine Coppola, led across the country with touring Broadway musicals, it was not surprising that Talia's singing and dancing lead to acting. After two years at the Yale School of Drama, she moved to Los Angeles where she appeared in a score of small theatrical productions, such as "Man in the Wonderful Ice Cream Suit." Her film credits include "The Dunwich Horror," "Gas-s-s" and "The Christian Licorice Store." Married to composer David Shire, the young actress has appeared on television in "My World and Welcome to It" and a film for television entitled, "Don't Charge, I'll Push When I'm Ready." Since "The Godfather," she appeared with Jean-Louis Trintignant in "The Outside Man" and an independent film called "Maxie."



LEE STRASBERG

Hyman Roth, syndicate boss and financial mastermind, is played by **LEE STRASBERG** in his motion picture debut. The famed director of the Actors Studio since 1948 was suggested for the part by Al Pacino, a friend and member of the Studio. Mr. Strasberg, 74, began his long and prolific career first as an actor and director in the New York theatre. From 1925 to 1931 he appeared in "Processional," "The Chief Thing," "Garrick Gaieties," "Four Walls," "Red Rust" and "Green Grow the Lilacs." He recalls his last professional stage work as an actor was the 1936 Group Theatre Production of "Till the Day I Die," by Clifford Odets. In 1930, Strasberg, along with Harold Clurman and Cheryl Crawford, founded The Group Theatre. In addition to the training of the company, he was responsible for directing most of the early Group Theatre productions, including the Pulitzer Prize play "Men in White" by Sidney Kingsley. In addition he directed many independent Broadway productions.

He did not found the Actors Studio, as many believe, but was drawn in as artistic director the year after its inception by Elia Kazan and Cheryl Crawford to replace

Robert Lewis. Of Strasberg's participation since, Kazan has said, "It is not our studio, it is his." That studio has given the American stage and screen a score of exceptional actors who, like the Studio itself, changed the nature of acting forevermore. The Actors Studio has been a major influence on such members as Marlon Brando, James Dean, Dustin Hoffman, Paul Newman, Geraldine Page, Kim Stanley, Eli Wallach, Rod Steiger, Shelley Winters, Joanne Woodward and many others. In 1964, Strasberg directed an Actors Studio production of "The Three Sisters" for Broadway.

In 1966, he established the Lee Strasberg Theatre Institute which, unlike the Studio, is actually an acting school where he teaches alternate six-month sessions in New York and Los Angeles. In the last 10 years, Mr. Strasberg has increased his lecture schedule, speaking frequently at universities across the country and abroad. In 1963 he was invited to represent the West at the Stanislavsky Centennial in Moscow. He has authored many articles on acting and contributed definitive pieces to the Encyclopedias Americana, Britannica, Funk & Wagnall and Spettacolo.



MORGANA KING

The role of Mama Corleone is again portrayed by **MORGANA KING**. Born in Pleasantville, New York, Miss King originally decided on an acting career, but her outstanding vocal talents eventually dominated her career. She studied at the Metropolitan School of Music and performed at major jazz-oriented nightclubs. She has been praised as "a singer's singer" and in 1963 Miss King created her unforgettable version of "A Taste of Honey," establishing her fame on a national recording level. She has appeared in several non-musical stage productions including a summer stock presentation of Tennessee Williams' "The Rose Tattoo." Her role as the wife of Don Corleone marked her film debut. Miss King recently gave a one-woman concert at Lincoln Center's Alice Tully Hall in New York, "An Evening with Morgana King," and completed a new album, "New Beginnings."

Morgana King (center) is displeased by the upcoming third marriage of her daughter Talia Shire to Troy Donahue.



MARIO PUZO

THE AUTHOR

MARIO PUZO collaborated with director Francis Ford Coppola on the script of "The Godfather, Part II" as they did on "The Godfather," which earned an Academy Award for Best Screenplay.

A native of New York City, Puzo served in World War II and studied writing at Columbia University and at the New School for Social Research.

The author of numerous magazine articles, short stories and book reviews, Puzo published his first novel, "The Dark Arena" in 1955. "The Fortunate Pilgrim," his second novel, published in 1965, also received outstanding critical attention.

"The Godfather," published by G.P. Putnam's Sons in 1969, was Puzo's third novel. It is one of the most widely-read novels in publishing history with 500,000 hardcover and 10,000,000 paperback copies sold. In 1972, Puzo wrote "The Godfather Papers and Other Confessions," a collection of non-fiction sketches including a feature article, "The Making of The Godfather," in which he told how he came to write the phenomenal best-seller.



Robert De Niro, as the young Vito Corleone, his wife Francesca de Sapia and their four children say goodbye to Mario Cortone (in wheelchair) as they leave Sicily after avenging the death of his family.

Robert Duvall (right) gestures to Al Pacino (left), as Pentangeli's brother, who cannot speak English, sits between them as his brother is about to testify in front of the Senate investigating committee looking into organized crime.



The Godfather PART II

THE CAST

MICHAEL	AL PACINO
TOM HAGEN	ROBERT DUVALL
KAY	DIANE KEATON
VITO CORLEONE	ROBERT De NIRO
FREDO CORLEONE	JOHN CAZALE
CONNIE CORLEONE	TALIA SHIRE
HYMAN ROTH	LEE STRASBERG
FRANKIE PENTANGELI	MICHAEL V. GAZZO
SENATOR PAT GEARY	G. D. SPRADLIN
AL NERI	RICHARD BRIGHT
FANUCCI	GASTON MOSCHIN
ROCCO LAMPONE	TOM ROSQUI
YOUNG CLEMENZA	B. KIRBY, JR.
GENCO	FRANK SIVERO
YOUNG MAMA CORLEONE	FRANCESCA deSAPIO
MAMA CORLEONE	MORGANA KING
DEANNA CORLEONE	MARIANA HILL
SIGNOR ROBERTO	LEOPOLDO TRIESTE
JOHNNY OLA	DOMINIC CHIANESE
MICHAEL'S BODYGUARD	AMERIGO TOT
MERLE JOHNSON	TROY DONAHUE
YOUNG TESSIO	JOHN APREA
TESSIO	ABE VIGODA
THERESA HAGEN	TERE LIVRANO
CARLO	GIANNI RUSSO
WILLI CICCÌ	JOE SPINELL
VITO'S MOTHER	MARIA CARTA
VITO ANDOLINI (AS A BOY)	ORESTE BALDINI
DON FRANCESCO	GIUSEPPE SILLATO
DON TOMMASINO	MARIO COTONE
ANTHONY CORLEONE	JAMES GOUNARIS
MRS. MARCIA ROTH	FAY SPAIN
F.B.I. MAN #1	HARRY DEAN STANTON
F.B.I. MAN #2	DAVID BAKER
FATHER CARMELO	FATHER JOSEPH MEDEGLIA
SENATE COMMITTEE CHAIRMAN	WILLIAM BOWERS
MICHAEL'S BUTTONMEN	JOE DELLA SORTE
	CARMEN ARGENZIANO
	JOE LO GRIPPO
IMPRESSARIO	EZIO FLAGELLO
TENOR IN "SENZA MAMMA"	LIVIO GIORGI
GIRL IN "SENZA MAMMA"	KATHY BELLER
GUNSMITH	ROMANO PIANI
SIGNORA COLOMBO	SAVERIA MAZZOLA
CUBAN PRESIDENT	TITO ALBA
CUBAN TRANSLATOR	JOHNNY NARANJO
PENTANGELI'S WIFE	ELDA MAIDA
PENTANGELI'S BROTHER	SALVATORE PO
MOSCA	IGNAZIO PAPPALARDO
STROLLO	ANDREA MAUGERI
SIGNOR ABBANDANDO	PETER LaCORTE
STREET VENDOR	VINCENT COPPOLA
SAM ROTH	JULIAN VOLOSHIN
QUESTADT	PETER DONAT
FRED CORNGOLD	TOM DAHLGREN
SENATOR REAM	PAUL B. BROWN
SENATOR #1	PHIL FELDMAN
SENATOR #2	ROGER CORMAN
BOY FLUTIST	THEMES MARS
YOLANDA	YVONNE COLL
ATTENDANT AT BROTHEL	J. D. NICOLS
TAHOE BAND LEADER	HERKULIS E. STROLIA
ELLIS ISLAND DOCTOR	EDWARD VAN SICKLE
ELLIS ISLAND NURSE	GABRIA BELLONI
CUSTOM OFFICIAL	RICHARD WATSON
CUBAN NURSE	VENANCIA GRANGERARD
GOVERNESS	ERICA YOHN
MIDWIFE	THERESA TIRELLI

The producers would like to thank JAMES CAAN for his special participation in this film.

TECHNICAL CREDITS

Produced and Directed by	Francis Ford Coppola
Screenplay by	Francis Ford Coppola & Mario Puzo
Based on the Novel "The Godfather" by	Mario Puzo
Co-Produced by	Gray Frederickson & Fred Roos
Director of Photography	Gordon Willis
Production Designer	Dean Tavoularis
Editors	Peter Zinner, A.C.E., Barry Malkin, Richard Marks
Costume Designer	Theadora Van Runkle
Associate Producer	Mona Skager
Music Composed by	Nino Rota
Conducted by	Carmine Coppola
Sound Montage & Re-recording	Walter Murch
Art Director	Angelo Graham
Set Decorator	George R. Nelson
Makeup Artists	Dick Smith, Charles Schram
Production Manager	Michael S. Glick
Assistant Director	Newton Arnold
Second Assistant Directors	Henry J. Lange, Jr., Chuck Myers, Mike Kusley
	Alan Hopkins, Burt Bluestein
New York Location Supervisor	Ron Colby
Production Secretary	Nanette Siegert
Casting	Michael Fenton, Jane Feinberg, Vic Ramos
Location Auditor	Carl Skelton
Location Coordinator	Jack English
Research	Deborah Fine
Hair Stylist	Naomi Cavin
Wardrobe	Marie Osborne, Eric Seelig, George Newman
	Tommy Welsh, Marilyn Putnam, Nancy McArdle, Sandra Burke
Assistant Editors	George Berndt, Bobbe Kurtz, Lisa Fruchtman
Sound Effects Editors	Howard Beals, Jim Fritch, Jim Klinger
Sound Montage Associates	Pat Jackson, Mark Berger
Music Editor	George Brand
Special Effects	A. D. Flowers, Joe Lombardi
Location Assistants	Randy Carter, Mona Houghton, Melissa Mathison
Subtitling	Sonya Friedman
Sicilian Translation	Romano Pianti
Foreign Post Production	Peter Zinner
Camera Operator	Ralph Gerling
Camera Assistant	Bill Gereghty
Key Grip	Bob Rose
Gaffer	George Holmes
Production Recording	Chuck Wilborn, Nathan Boxer
Script Supervisors	John Franco, B. J. Bachman
Properties	V. Bud Shelton, Doug Madison
Unit Publicist	Eileen Peterson

SICILIAN UNIT

Production Supervisor	Valerio DePaolis
Unit Manager	Mario Cotone
Assistant Director	Tony Brandt
Assistant Set Decorator	Joe Chevalier
Casting	Emy DeSica, Maurizio Lucci
Script Supervisor	Serena Canevari
Production Assistant	Bruno Perria

Paramount Pictures gratefully acknowledges the cooperation of the people of the Dominican Republic
for their help in filming portions of this motion picture.

Certain scenes filmed at the Embajador Hotel, Santo Domingo, Dominican Republic.

Miami Coordinator	Tammy Newell
Senate Hearings Advisor	Ed Guthman

Color by TECHNICOLOR®

The persons and events in this film are fictitious. Any similarity to actual persons or events is unintentional.

Additional Music Composed by	Carmine Coppola
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OTHER MUSIC

"Senza Mamma" (F. Pennino Edition)	Francesco Pennino
"Napule Ve Salute"	Francesco Pennino
"Mr. Wonderful"	Jerry Bock, Larry Holofcener, George Weiss

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